



## Walt Whitman: A Current Bibliography, Fall 1990

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## WHITMAN: A CURRENT BIBLIOGRAPHY

- Albert, Thomas Milton. "Reformation of the Renaissance(s): Literary 'Renaissances' and National Identity in England, The United States, and Portugal." Ph.D. Dissertation, State University of New York at Buffalo, 1989. [Includes a chapter on Portuguese literature, with a discussion of "Fernando Pessoa's appeal to the literary 'renaissance' of Walt Whitman." DAI 50/12-A, 3940.]
- Asselineau, Roger. "The Earliest French Review of Whitman (Continued)." *Walt Whitman Quarterly Review* 8 (Summer 1990), 47-48.
- . Review of Betsy Erkkila, *Whitman the Political Poet*. *Études Anglaises* 43 (January-March, 1990), 126-127. [In French.]
- . Review of Kerry Larson, *Whitman's Drama of Consensus*. *Études Anglaises* 43 (January-March, 1990), 125-126. [In French.]
- . Review of Oreste F. Pucciani, *The Literary Reputation of Walt Whitman in France*. *Mickle Street Review* no. 12 (1990), 124-126.
- Atwan, Robert. ". . . observing a spear of summer grass." *Kenyon Review* 12 (Spring 1990), 17-25. [Series of meditations on Whitman as poet-essayist—his chaotic notebooks, his "blurred distinction between prose and poetry," his "mind of an essayist."]
- Baigell, Matthew. "Whitman and Early Twentieth Century American Art." *Mickle Street Review* no. 12 (1990), 99-113. [Discusses the importance of Whitman to a number of major figures in early twentieth century American art, including Robert Henri, John Sloan, Paul Rosenfeld, Marsden Hartley, Joseph Stella, and Stuart Davis.]
- Beach, Christopher John. "ABC of Influence: Ezra Pound and the Remaking of the American Poetic Tradition." Ph.D. Dissertation, Harvard University, 1988. [Pound tradition traced "from the 'open' American poetic idiom" of Whitman. DAI 49/08-A, 2217.]
- Bidney, Martin. "Leviathan, Yggdrasil, Earth-Titan, Eagle: Bal'mont's Reimagining of Walt Whitman." *Slavic and East European Journal* 34 (Summer 1990), 176-191. [About Russian Symbolist Konstantin Dmitrievich Bal'mont's four critical essays on Whitman and his translations of Whitman's poems, and how Bal'mont's reading of John Addington Symonds helped him "rewrite" Whitman, creating a "fourfold Whitman."]
- Bohan, Ruth L. "'The Gathering of the Forces': Walt Whitman and the Arts in Brooklyn." *Mickle Street Review* no. 12 (1990), 10-30. [Traces Whitman's affiliation with the Brooklyn Art Union, his friendship with visual artists (including Gabriel Harrison), and his familiarity with New York art galleries and exhibitions.]

- Boime, Albert. "Courbet and Whitman: A Case Study of International Rebellion." *Mickle Street Review* no. 12 (1990), 49-73. [Catalogues the "thematic and subjective affinities of Whitman and [Gustave] Courbet," as well as their remarkable biographical parallels and their mutual identification with "the heritage of the French Revolution," all leading to the assertion that similar cultural forces produced the phenomenon of a "transatlantic *Doppelgänger*."]
- Boswell, Jeanetta. *The American Renaissance and the Critics*. Wakefield, NH: Longwood Academic, 1990. [Annotations of 731 articles and book chapters on Emerson, Thoreau, Hawthorne, Melville, and Whitman. Part Five, "Walt Whitman," pp. 411-502, contains annotations of 131 essays, ranging from George Santayana's "Poetry of Barbarism" (1900) to recent studies.]
- Cartosio, Bruno. "Whitman e le masse." *Contesti* 1 (1988), 61-68. [Censorious account of Whitman's politics, countering Matthiessen's view of Whitman as socialist. In Italian.]
- Clarke, Graham. *Walt Whitman: The Poem as Private History*. London: Vision Press, 1990. Critical Studies Series.
- Dacey, Philip. "Thomas Eakins: The Secret Whitman Sitting." *Mickle Street Review* no. 12 (1990), 6-9. [Poem, reprinted from *Hudson Review* (Autumn 1988).]
- Fichtelberg, Joseph. *The Complex Image: Faith and Method in American Autobiography*. Philadelphia: University of Pennsylvania Press, 1989. [Chapter 2, "The American Voice: Walt Whitman," pp. 22-52, compares *Specimen Days* to John Stuart Mill's *Autobiography*, seeing both books as charting "a tension between the communal and the isolated self," and viewing the autobiographies as types of conversion narratives where "the two idealists resolve their crises differently."]
- Fillard, Claudette. "Quand l'herbe a des feuilles" ("When Grass Has Leaves"). *Études Anglaises* 43 (January-March 1990), 14-28. [About the implications of Whitman's insistence on the term "leaves" to refer to grass (instead of the more common "blades" or "spears"), with suggestions of possible etymological and phonological reasons for his preference. In French.]
- Folsom, Ed. "One Hundred Years Ago: Harper's Asks a Question." *Walt Whitman Quarterly Review* 8 (Summer 1990), 49-50.
- . Review of Betsy Erkkila, *Whitman the Political Poet*. *Mickle Street Review* no. 12 (1990), 126-134.
- . Review of James E. Miller, Jr., *Walt Whitman*. *Walt Whitman Quarterly Review* 8 (Summer 1990), 53-55.
- French, R. W. "Whitman's Dream Vision: A Reading of 'The Sleepers.'" *Walt Whitman Quarterly Review* 8 (Summer 1990), 1-15.
- . Review of Thomas Byers, *What I Cannot Say: Self, Word, and World in Whitman, Stevens, and Merwin*. *Mickle Street Review* no. 12 (1990), 134-137.

Gefen, Pearl Sheffy. "Exploring a new side of an American legend." *The Globe and Mail* (Toronto), July 21, 1989, C1. [About Rip Torn's portrayal of Whitman in the film *Beautiful Dreamers*.]

———. "Screenwriter 'lost soul' until he discovered cinema." *The Globe and Mail* (Toronto), March 23, 1990, C3. [About John Kent Harrison's ideas about Whitman as he wrote and directed the film *Beautiful Dreamers*.]

Gold, Dilys, ed. *A Marriage of True Minds: Walt Whitman to Dora*. London: Regency Press, 1990. [Consists of transcriptions of Whitman's talks from the spirit world via a Ouija board to Dilys Gold's late friends Dora Head and Daisy Day in the 1950s. Whitman reports he is doing well, worshipping at the "Church Universal," working for world peace, thinking about his love for Dora, and doing some interplanetary traveling where he spends time on one favorite orb with what he calls "the Little Blue People." The reliability of the conversations is perhaps undermined by the inaccuracies that are reported about Whitman's life—that he was a "stretcher bearer," for example, or that the 1854 daguerreotype of Whitman was taken "during the American Civil War," or that Tennyson came to the United States to visit him. Includes two literally posthumous Whitman poems "received through Daisy Day's hand."]

Goodblatt, Chanita. "The Poetics of Meditation: Whitman's Meditative Catalog." *Imagination, Cognition and Personality* 9 (1989-1990), 75-86.

———. "Whitman's Catalogs as Literary Gestalts: Illustrative and Meditative Functions." *Style* 24 (1990), 45-58. [About the tension in Whitman's catalogs between "the order of a literary Gestalt and the disorder of an unorganized succession of images," and how readers respond to apparent catalog disorder by conceptualizing items as examples of a particular category (illustrative catalogs) or by engaging in sensory perception (meditative catalogs).]

Greenspan, Ezra. "More Light on the Earliest French Review of Whitman." *Walt Whitman Quarterly Review* 8 (Summer 1990), 45-46.

Grünzweig, Werner. "Music in the Rhythm of War: Othmar Schoeck and the Beginning of Whitman-Music in the German-Speaking Countries." *Walt Whitman Quarterly Review* 8 (Summer 1990), 29-40.

Haigney, Jessica. *Walt Whitman and the French Impressionists: A Study of Analogies*. Lewiston, NY: Edwin Mellen Press, 1990. Studies in American Literature.

Hallengren, Anders. *Universum som Hieroglyfisk Text: Swedenborg, Emerson, Whitman och det Adamitiska Spraket*. Stockholm: Skandinaviska Swedenborgssällskapet, 1989.

Harding, Brian. "Transcendentalism and Autobiography: Emerson, Whitman and Thoreau." In A. Robert Lee, ed., *First Person Singular: Studies in American Autobiography* (London: Vision Press, and New York: St. Martin's, 1988), 57-71. [*Leaves of Grass* as a "symbolic or 'universal' autobiography."]

Harrison, John Kent, director and writer. *Beautiful Dreamers*, 1990. [Film about Whitman's 1880 visit to Dr. R. M. Bucke's London Asylum for the

- Insane. Produced by Michael Maclear and Martin Walters; starring Rip Torn as Whitman, Colm Feore as Dr. Bucke, and Wendel Meldrum as Mrs. Bucke. According to the publicity poster, "It's about repression, and freedom / It's about passion lost, and passion regained / It's about Walt Whitman, and eating asparagus / But most of all, it's about feelings. . . . / A motion picture about all of us." Premiered March 21, 1990, in London, Ontario, and March 23 in Toronto.]
- Hausman, Margaret Jane. "Syntactic Disordering in Modern Poetry: Index, Icon, Symbol." Ph.D. Dissertation, Brown University, 1988. [Examination of hyperbaton and other rhetorical figures in relation to poetry and poetics of Whitman, among others. *DAI* 49/08A, 2210.]
- Hendrickson, Robert. *American Literary Anecdotes*. New York: Facts on File, 1990. [Whitman anecdotes, some apocryphal, are on pp. 243-246.]
- Higgins, Charles Michael. "Through a Camera, Darkly: Early Photography and the American Romantic Imagination from Poe to James." Ph.D. Dissertation, Indiana University, 1988. [Introductory chapter on "Emerson and Whitman's fascination with the new medium" of photography. *DAI* 50/01-A, 179.]
- Hodder, Alan D. "'Wonderful Indirections' and Whitman's Rocking Cradle." *ESQ: A Journal of American Renaissance* 35 (1989), 109-146. [Wide-ranging essay that focuses on "Out of the Cradle" but touches on the "religious" nature of Whitman's poetry, especially the revelatory powers of death, the paradox of presence and absence, and the nature of Whitman's Adamic language of "indirection" with its "sacrifice of signification" and its aspiration to achieve "the condition of music" by suggesting the inaudible but not inaccessible "perfect speech or cadences of the cosmos" that lie beyond human speech; the five-fold repetition of "death" in "Cradle" becomes the key example of how Whitman empties words of "conventional semantic sense" to achieve "a means of personal transcendence."]
- Homer, William Innes. "New Light on Eakins and Whitman in Camden." *Mickle Street Review* no. 12 (1990), 74-82. [Additional substantiation of Eakins's and Whitman's admiration for each other, based in part on unpublished portions of Horace Traubel's *With Walt Whitman in Camden*.]
- Horvath, Jr., John. "Essays on the Controversy in Literature: The Certain Uncertainty of Literary Texts." Ph.D. Dissertation, Florida State University, 1989. [One essay applies "linguistic script analysis" to "Song of Myself." *DAI* 50/08-A, 2487.]
- Kummings, Donald D. Review of M. Jimmie Killingsworth, *Whitman's Poetry of the Body*. *Mickle Street Review* no. 12 (1990), 140-143.
- Lindeman, Jack. "Two Portraits." *Mickle Street Review* no. 12 (1990), 123. [Poem about Eakins's portraits of Whitman.]
- Loving, Jerome. Review of Edwin Haviland Miller, ed., *Selected Letters of Walt Whitman*. *Walt Whitman Quarterly Review* 8 (Summer 1990), 51-53.

Lynch, Michael. "Putting Whitman Back in the Closet." *The Globe and Mail* (Toronto), April 17, 1990, A7. [Review of the John Kent Harrison film, *Beautiful Dreamers*.]

Lynch, Thomas Paul. "An Original Relation to the Universe: Emersonian Poetics of Immanence and Contemporary American Haiku." Ph.D. Dissertation, University of Oregon, 1989. [Explores "relationship between the transcendental philosophy of Emerson, Thoreau, and Whitman and Asian philosophy." *DAI* 50/09-A, 2897.]

McWilliams, Jr., John P. *The American Epic: Transforming a Genre, 1770-1860*. Cambridge: Cambridge University Press, 1990. [Chapter 8, "An Epic of Democracy?," pp. 217-237, views *Leaves of Grass* in relation to the epic tradition, arguing that, despite Whitman's late claims, *Leaves of Grass* is not an epic, since it lacks necessary epical elements like a structured narrative and a "culturally accepted hero."]

Meixner, Laura. "The Best of Democracy: Walt Whitman, Jean-Francois Millet, and Popular Culture in Post-Civil War America." *Mickle Street Review* no. 12 (1990), 31-48. [Whitman's passionate admiration of Millet traced against a backdrop of nineteenth-century American responses to Millet, with an emphasis on "Whitman's attraction to the radical powers of Millet's peasantry."]

Moss, William. "Walt Whitman in Dixie." *Southern Literary Journal* 22 (Spring 1990), 98-118. [Identifies and reprints John Reuben Thompson's parody of Whitman—" 'The War' by Walt Whitman"—in the January 1862 *Southern Literary Messenger*, and discusses Thompson's and Paul Hamilton Hayne's views (published in June 1860 in *Southern Field and Fireside*) of how Whitman "came to represent all the ills of the North that threatened to infect the South."]

O'Reilly, Edmund Bernard. "Toward Rhetorical Immunity: Narratives of Alcoholism and Recovery." Ph.D. Dissertation, University of Pennsylvania, 1988. [Considers *Franklin Evans* as one of several narratives of alcoholism. *DAI* 49/09-A, 2771.]

Peattie, Roger W., ed. *Selected Letters of William Michael Rossetti*. University Park, PA: Pennsylvania State University Press, 1990. [Contains over 600 Rossetti letters, most previously unpublished, including over fifty that mention Whitman and his work; one of Rossetti's last letters begins, "At the age of 85 I retain unimpaired my love for Walt Whitman. . . ."]

Peltola, Niilo. "Walt Whitman in Finland." *Walt Whitman Quarterly Review* 8 (Summer 1990), 41-45.

Pollak, Vivian R. "Whitman and Dickinson." In J. Albert Robbins, ed., *American Literary Scholarship: An Annual / 1988* (Durham: Duke University Press, 1990), 67-83. [Review of 1988 bibliographical, biographical, and critical work on Whitman, pp. 67-76.]

Prus, Randy Thomas. "Olson's Dance: The Poetics of Place in American Poetry." Ph.D. Dissertation, State University of New York at Buffalo, 1989.

- [Traces "a lineage of poetic development" through Whitman to Olson "in which the concept of space becomes an analog for poetic structure." *DAI* 50/05-A, 1306.]
- Railton, Stephen. Review of Betsy Erkkila, *Whitman the Political Poet*. *Nineteenth-Century Literature* 45 (June 1990), 103-105.
- Scholnick, Robert J. Review of Kerry C. Larson, *Whitman's Drama of Consensus*. *Mickle Street Review* no. 12 (1990), 151-154.
- Schultz, Susan Martha. "Hart Crane's Divided Voice." Ph.D. Dissertation, University of Virginia, 1989. [Discusses Crane's engagement with Whitman's voice, and his demonstration of how Whitman's "myths have failed." *DAI* 50/09-A, 2900.]
- Schwiebert, John E. "Passage to More than Imagism: Whitman's Imagistic Poems." *Walt Whitman Quarterly Review* 8 (Summer 1990), 16-28.
- Scott, Jay. "Without the facts, it's a puzzling dream." *The Globe and Mail* (Toronto), March 26, 1990, C7. [Review of the John Kent Harrison film, *Beautiful Dreamers*.]
- Sharpe, William Chapman. *Unreal Cities: Urban Figuration in Wordsworth, Baudelaire, Whitman, Eliot and Williams*. Baltimore: Johns Hopkins University Press, 1990. [Chapter 4, "Walt Whitman's Urban Incarnation," pp. 69-101, argues that "Whitman creates a poetry of the city that attempts to transcend the limits of the text by fashioning its own physical universe," thus creating "a self commensurate with the city"—"a modern, secular, and sensuous New Jerusalem fabricated from the contemporary materials of thriving New York."]
- Strassburg, Robert. *Walt Whitman Music*. For the 1992 Celebration of the Walt Whitman Centennial. Laguna Hills, CA: Walt Whitman Music Editions, [1990]. ["Compositions richly melodic in style. Inspired by the poetry of *Leaves of Grass*, for solo voice, piano, chorus, chamber ensembles and orchestra." Settings of nearly thirty individual Whitman poems, ranging from a two-minute setting of "To You" to a ten-minute setting of "Eidólons," and including a 45-minute choral symphony called "Leaves of Grass," drawing on nineteen Whitman poems.]
- Tarbell, Roberta K. "Mahonri Young's Sculptures of Laboring Men, French and American Realism, and Walt Whitman's Poetics for Democracy." *Mickle Street Review* no. 12 (1990), 114-122. [Proposes that Young's "bronze statuettes of America's laboring men . . . expressed Whitman's democratic vision."]
- , guest editor, and Geoffrey Sill, ed. *The Mickle Street Review* no. 12 (1990). Special Issue: "Walt Whitman and the Visual Arts." [Contains seven essays, two poems, and eight reviews (all those dealing with Whitman are listed separately in this bibliography), and a preface, "Walt Whitman and the Visual Arts," by Geoffrey Sill and Roberta Tarbell, pp. 3-5.]
- Tuten, Nancy Lewis. "In the Romantic Tradition: The Poetry of Galway Kinnell." Ph.D. Dissertation, University of South Carolina, 1988. [Second part deals with the influence of Whitman on Kinnell. *DAI* 49/10-A, 3028.]

- Warren, Joyce. "Subversion versus Celebration: The Aborted Friendship of Fanny Fern and Walt Whitman." In Shirley Marchalonis, ed., *Patrons and Protégés: Gender, Friendship, and Writing in Nineteenth-Century America* (New Brunswick: Rutgers University Press, 1988), 59-93. [Details the relationship of Fanny Fern (Sara Payson Willis) and Whitman, claiming that she was the social radical, he the social conservative.]
- Weingarden, Lauren S. "Sullivan's Emersonian Reading of Whitman." *Mickle Street Review* no. 12 (1990), 83-98. [Argues that Whitman's "pastoral urbanism poems" influenced Sullivan through the architect's reading of Edmund Clarence Stedman's portrayal of Whitman in *Poets of America*, and proposes that Sullivan's "ornamented skyscrapers" embodied his understanding of Whitman.]
- White, William. Review of Edwin Haviland Miller, *Walt Whitman's "Song of Myself."* *Choice* 27 (January 1990), 799.
- Whitman, Walt. *Treasury of Walt Whitman: Leaves of Grass*. 2 cassette tapes. Asbury Park, NJ: Musical Heritage Society, 1990. [Recordings of selected poems, read by Alexander Scourby.]
- Wohlt, Kathryn Eileen. "American Poetry Set to Music: An Analysis of Roger Sessions's Setting of Walt Whitman's Poem 'When Lilacs Last in the Door-yard Bloom'd'. . . ." Master's Thesis, University of Cincinnati, 1987. [Examination of Whitman's and Sessions's parallel lives "and the specific contexts in which they wrote the poem and the cantata." *MAI* 27/01, 9.]
- Wu, Ruoyi. "Checking for Meaning Under My Boot-Soles: A Study of Whitman and Reader-Response Criticism." Master's Thesis, Northeast Missouri State University, 1988 [*MAI* 27/02, 189.]

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